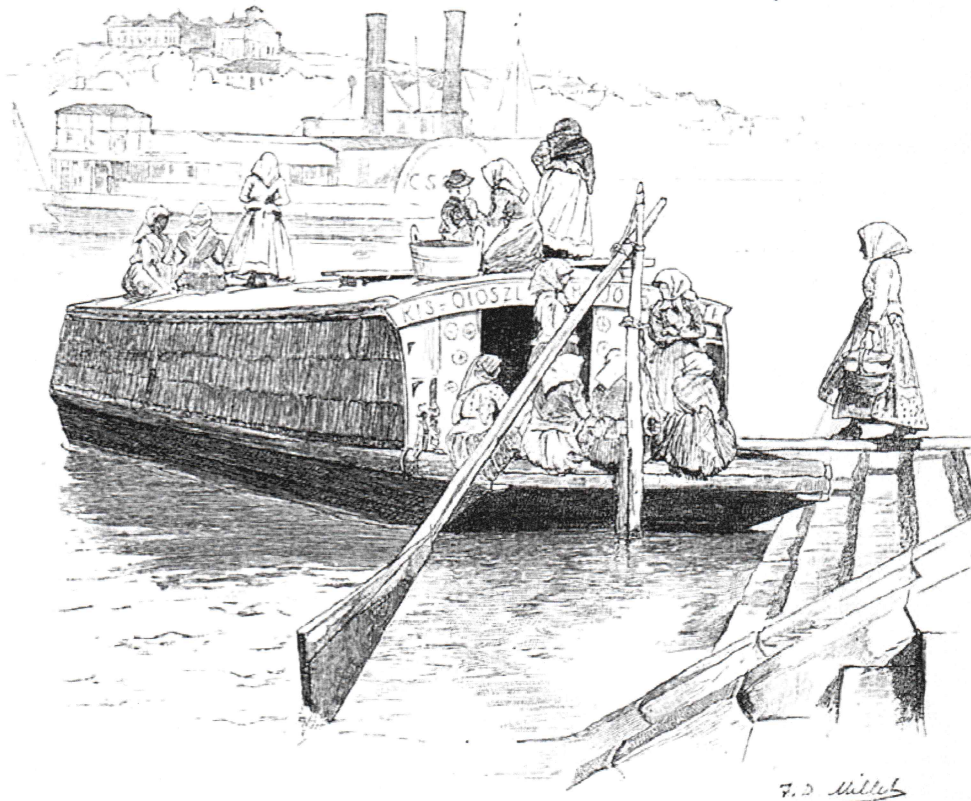




Jouyssance Early Music Ensemble presents
A Twelfth Night Along the Danube

Nicole Baker, Artistic Director



Saturday, January 6, 2024
St. Bede's Episcopal Church, Mar Vista, CA

Sunday, January 7, 2024
St. Luke's Episcopal Church, Monrovia, CA

Jouyssance Early Music Ensemble

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Jouyssance occasionally holds auditions for all voice parts.
If you are interested in joining us, contact the director at nicole@jouyssance.org.

A Twelfth Night Along the Danube

Concert Program

Alleluia	Isaia the Serb (fl. end of 15th C)
Alleluia: Vidimus stellam	Heinrich Isaac (c.1450-1517)
Poslání jest od Boha anděl	Benešovský kancionál (c.1576)
Hodie Christus natus est	Jacob Handl (1550-1591)
Noe, Noe psallite	Gregor Aichinger (1564-1628)
Vánoční vinšovaná pošta	Adam Michna (c.1600-1676)
Lux fulgebit	Philippe de Monte (1521-1603)
Богa Человіком Неудоб Видіти	Matytse Serbske MS * (17th C)
Jesu nomen sanctissimum	Bálint Bakfark (1507-76)
Angelus ad pastores	Daniel Lagkhner (1550-1607)

Intermission

O admirabile commercium	Thomas Stoltzer (1480/85-1526)
De nativitate Domini	Franusův kancionál (c.1505)
Virga Jesse floruit	Ludwig Senfl (1486-c.1543)
Kontakion for Theophany	St. Romanos the Melodist MS Konstamonitou (6th C)
Magi videntes stellam	Leonard Päminger (1495-1565)
Beata es et venerabilis	Jacobus Vaet (c.1529-1567)
Justinian's Hymn	Slavonic Chant/Bulgaria
Puer natus est	Heinrich Finck (1444/5-1527)
Verbum caro factum est	Hans Leo Hassler (1562-1612)

* Transcription courtesy of Myron Maksymiw

Program Notes

Welcome aboard our trip along the Eastern Danube! Inspired by my travels aboard the AmaMagna and beyond in the summer of 2022, we'll journey from the Czech Republic to Austria, Slovakia, Hungary, Serbia, Bulgaria and Ukraine, celebrating the birth of the Christ Child in both Eastern and Western traditions. You'll hear a rich assortment of sounds, ranging from exotic Orthodox chant to Christmas favorites in a more familiar Renaissance style.

We begin with a short chant, an "Alleluia" by the late 15th-century composer Isaia the Serb, a scribe and composer of Greek hymns and Byzantine chant. He worked in Macedonia as well as in Moldova, where this particular Alleluia was performed.

Often seen as the first "international" composer, the Flemish native Heinrich Isaac worked for the Medicis in Florence as well as the Habsburg Court in Vienna. He traveled extensively with Emperor Maximilian I and helped spread the Franco-Flemish style throughout Europe. The lovely *Alleluia: Vidimus stellam*, the Gospel Acclamation for Epiphany, is one of Isaac's many settings of the Mass Propers appearing in his three-volume *Choralis Constantinus* of 1555.

The anonymous five-voice motet in Czech, *Poslán jest od Boha anděl*, appears in a manuscript dated from the 1570s. Jouyssance presents the last two verses of this reverent, contemplative Advent hymn, which praises the Virgin Mary.

Jacob Handl was one of the most skilled and prolific contrapuntalists of the latter half of the 16th century, working at courts and cathedrals in Austria, Moravia and Bohemia, before settling in Prague. His unusually florid six-voice motet *Hodie Christus natus est*, published in 1586, appears in his monumental four-volume *Opus musicum* that contains 374 works for the liturgical year.

Regensburg-native Gregor Aichinger spent much of his career in Augsburg, where he was linked with the philanthropic Fugger household. A student of Giovanni Gabrieli, Aichinger was one of the most important Renaissance composers in Germany. His music combines sophisticated contrapuntal techniques with word painting and dance rhythms, as is evident in the jubilant motet *Noe, Noe psallite*.

Adam Michna z Otradovic was an important 17th-century poet and composer in Bohemia and Moravia, producing two kinds of compositions: complex accompanied works in Latin, and homophonic settings of his own folk-like hymns in Czech for church congregations. We present the first two verses of one of the most popular of the latter type, *Vánoční vinšovaná pošta*.

The Flemish composer Philippe de Monte was one of the last great Franco-Flemish composers, and like many of his colleagues, he worked throughout Europe. He spent time in England, Antwerp, Cambrai, Naples, Vienna and ultimately in Prague. Highly respected for his madrigals (and one of the few late madrigalists who wasn't Italian), he wrote some 40 Masses and some 250 motets. We present the two-part motet *Lux fulgebit hodie*, a highly contrapuntal – even jumbled – treatment of a succession of musical ideas.

Ukrainian music was to Russia and Eastern Europe what Franco-Flemish music was to the West. *Boza Chelovikom Heydob Budimu* (*It is Not Possible for Man*) was preserved in Novi Sad, Serbia, and transcribed by a friend of Jouyssance, the Ukrainian-Canadian scholar Myron Maksymiw. It is a 17th-century *partesny koncert*, an Eastern *a cappella* polyphonic motet. Like a *concerto ecclesiastico*, it simulates a polychoral style, with florid interjections and ornaments.

A native of what is now Braşov, Romania (a favorite spot on my tour!), Transylvanian composer Bálint Bakfark was a lutenist and composer who served the Hungarian court in Buda before working throughout Europe, spending considerable time in Poland and Padua. Virtually all Bakfark's surviving works are for solo lute and date from his years in Poland. Like tonight's *Jesu nomen sanctissimum*, most are faithful lute intabulations of vocal music by famous Renaissance composers – in this case Clemens non Papa (although this may be a misattribution). Much of the motet moves in slow notes, but Bakfark infuses lines frequently with his own ornaments.

Little is known about the late 16th-century Slovenian composer Daniel Lagkhner, whose only known post was in the Lower Austrian town of Loosdorf, not far from Melk, which overlooks the Danube. Obviously

influenced by the Venetian school, Lagkhner produced at least four collections of polyphony, although only one survives: the *Soboles musica* of 1602 containing the double-choir work on our program, *Angelus ad pastores*.

A native of Silesia, the German church musician Thomas Stoltzer was one of the earliest composers for the Protestant church. He worked in Breslau and eventually for the Hungarian royal court in what is now Budapest. It is believed he began composing around 1510, and about 150 compositions survive. Stoltzer's later works, such as the Jouyissance favorite *O admirabile commercium*, show the influence of the Franco-Flemish school in their smooth harmonies and imitative polyphony.

The *Franusův kancionál*, the 1505 cantional of Johannes Franus, incorporates the musical traditions of the *Utraquist*, a Catholic sect from the time of the Czech Reformation. The manuscript includes chants and songs as well as Latin polyphonic compositions like *De nativitate Domini*, a four-voice polytextual motet that presents four different Christmas texts – all at once – in a style reminiscent of the 14th century.

The Swiss-born Ludwig Senfl spent much of his career in Munich, but he began at the Habsburg Court of Maximilian I in Vienna, where he was first a chorister and then an adult singer and copyist. He probably studied with court composer Heinrich Isaac, eventually succeeding him in 1513. Listen for the clear influence of Josquin des Prez in his motet *Virga Jesse floruit*. He puts particular focus on the emotional text, using imitation and alternating pairs for emphasis.

A selection from our Christmas CD, the Byzantine *Kontakion for Theophany* celebrates the holiday which Eastern churches – like those I visited in Bulgaria – celebrate instead of Twelfth Night. One of the greatest Greek poets of the Middle Ages, St. Romanos the Melodist spent most of his life in Constantinople during the 6th century, and may have written more than 1,000 *kontakia*, which are a form of “chanted sermon.”

The Austrian composer, poet and theologian Leonhard Päminger spent much of his life a stone's throw from the Danube: he studied in Vienna before settling in Passau as Rektor. When he adopted Lutheran beliefs – he would be a close associate of Martin Luther – he lost his position as Rektor but remained in Passau. Famous as an author as well as a composer, he produced Latin motets in the style of Josquin, as well as German hymns. His *Magi videntes stellam* is typical of his many motets based on a *cantus firmus*, as he surrounds the tune with occasionally chaotic, but always mesmerizing, passages of both free and imitative polyphony.

Flemish composer Jacobus Vaet spent his entire adult career at the Habsburg Court in Vienna, working first for Charles V and then Maximilian II, whom he served as Kapellmeister (the position was offered to Palestrina upon Vaet's untimely death in 1567). Much of Vaet's output consists of sacred motets like *Beata es et venerabilis*, which show the influence of Gombert and Josquin.

The Bamberg native Heinrich Finck studied in Leipzig and worked extensively in Poland, but he spent the last years of his life in Vienna, rising to the post of Kapellmeister for the Imperial Court. Thanks to his long composing career – stretching from Dufay to after Josquin – you can see the development of the German Renaissance in his music. His setting of the Introit for Christmas Day, *Puer natus est*, appears in the 1504 Nicholas Apel Codex, and represents a kind of halfway point between the “old” and “new” Renaissance styles: voices often operate in pairs, with an active pair presenting memorable motives “accompanied” by slower notes in the other voices.

Nuremberg native Hans Leo Hassler mastered virtually all sacred genres Protestant and Catholic in his peripatetic career, and his works were heard at virtually every cathedral and court in Central Europe. He mastered the Venetian style under the tutelage of Andrea Gabrieli before spending 16 years working in Augsburg. He left Augsburg in 1600, holding posts in Nuremberg, Ulm and finally Dresden. He wrote all kinds of music, sacred and secular, including the well-known Passion Chorale, which was based on one of his German love songs. Although it's not polychoral, the rhythmic six-voice motet *Verbum caro factum est* of 1591 betrays the influence of Gabrieli, alternating chordal blocks of sound among the six voices.

– Nicole Baker, Ph.D.

Texts and Translations

Alleluia: Vidimus stellam (Isaac)

*Vidimus stellam ejus in Oriente
et venimus cum muneribus adorare Dominum.*

We have seen his star in the East
and are come with gifts to adore the Lord.

Poslán jest od Boha anděl (Benešovský kancionál)

*Poslán jest od Boha anděl.
Řka zdráva plna milosti,
tot' jest Bůh vzkázal z výsosti,
kterýž tě zvolil nad jiné,
dát' požehnání předivné.
Počneš syna a porодиš,
jehož to jméno Pán Ježíš,
on sám kralovati bude,
království konce nebude.*

An angel is sent from God
Hail, full of grace,
I am sent from God on high,
who chose you above all others,
to give a wondrous blessing.
You will conceive and bear a son,
whose name is the Lord Jesus,
He himself will reign,
and his kingdom will have no end.

Hodie Christus natus est (Handl)

*Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt Angeli, laetantur Archangeli
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo. Alleluia.*

Today Christ is born:
Today the Savior appeared:
Today on Earth the Angels sing, Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest. Alleluia

Noe, noe psallite (Aichinger)

*Noe, Noe, psallite
Hierusalem gaude et laetare
quia hodie natus est nobis salvator mundi
Noe, Noe, hic iacet in praesepio fulget in coelo.
Attollite portas principes vestras
et elevamini aeternales et introibit rex gloriae.
Noe, Noe, hic iacet in praesepio fulget in coelo.*

Noel, noel, noel. Sing we noel.
Rejoice, Jerusalem and be glad,
for on this day is born the Saviour of the world.
He lies here in the manger and shines in heaven.
Lift up your gates, O ye princes,
and be ye lifted up, O eternal gates,
And the King of Glory shall enter in.

Vánoční vinšovaná pošta (Michna)

*Buh se nám dnes narodil narozením lidským,
clovecenstvím se odíl v životě Panenským.
Ucinen jest detátkem nestihlý v mocnosti,
narozen nemluvnátkem, jenž jest od vecnosti.*

*Ježíš jméno mu dali, jak Otec prikázal,
matku mu pannu vzdali, tak Otec rozkázal.
Ježíš, tot' jest Spasitel, sladké jméno Ježíš,
a jiste Vykupitel, jiste pravý Mojžíš.*

God is born to us today by human birth,
humanity was clothed in the life of the Virgin.
He is made a child immature in power,
born of a babe that is from eternity.

Jesus the name they gave him, as the Father
commanded, his virgin mother they gave up,
so the Father commanded.
Jesus, that is the Savior, sweet name Jesus, and surely
the Redeemer, surely the true Moses.

Lux fulgebit (de Monte)

*Lux fulgebit hodie super nos,
quia natus est nobis Dominus
et vocabitur Admirabilis Deus,
Princeps pacis,
Pater futuri saeculi cujus regni non erit finis.*

A light will shine upon us today,
for the Lord is born to us,
and he will be called Wonderful God,
Prince of peace,
Everlasting Father whose kingdom will have no end.

Бог Человіком Неудоб Видіти (Matytse Serbske MS)

*Бога чоловіком неудоб видіти,
нань же не сміють ангелстїї чини зріти.
Тобою бо, Пречистая,
Явився нам Слово воплощенно.
Єго же величающе с небесними вої Тебе,
Діво убожаєм.*

It is impossible for a human to see God;
even armies of angels do not dare to look at Him.
Through you, Most Pure One,
the incarnate Word was born to us.
Glorifying Him with the heavenly powers,
we praise you, o Virgin.

Jesu nomen sanctissimum (Bakfark)

*Jesu nomen sanctissimum,
suave saluberrimum, digne laudate hodie,
filii matris ecclesiae. Alleluja.
Sit nomen Domini benedictum salvatoris
et nunc et semper et in saecula saeculorum, Amen.*

The most holy name of Jesus,
sweet and most salubrious, praise fittingly today,
o children of the mother church. Hallelujah
May the name of the Lord be blessed
both now and ever and unto ages of ages, Amen.

Angelus ad pastores (Lagkhner)

*Angelus ad pastores ait:
annuntio vobis gaudium magnum,
quia natus est vobis hodie
Salvator mundi. Alleluia.*

The angel said to the shepherds:
I bring you tidings of great joy,
for the Saviour of the world
has been born to you today. Alleluia.

Intermission

O admirabile commercium (Stoltzer)

*O admirabile commercium!
Creator generis humani, animatum corpus
sumens, de Virgine nasci dignatus est:
et procedens homo sine semine,
largitus est nobis suam Deitatem.*

O admirable exchange:
the creator of human-kind, taking on a living body
was worthy to be born of a virgin,
and, coming forth as a human without seed,
has given us his deity in abundance.

De nativitate Domini (Franusův kancionál)

*Exordium quadruplate phono
hoc mututico zophisate
quod ex more prophetico
sic contuitu personate,
state tantum confidenter
contra hos videbitis clementer
auxilium domini super vos.*

A four-fold exordium
sounds this motet, wisely,
because from the prophetic manner,
thus with a fixed resounding vision,
fixed so confidently,
among these, we will see clemently
the aid from the Lord above us.

*Concrepet infanti
nati de surgite rivi vivi, vivi,
vox gentis entis mentis modo mundi,
unde super vacue nocue
cessant mage tute. Virtute.*

It calls to the infant,
born from the eddy of the living river,
with the melody of the world's mind,
whereby the harmful superfluities
would more securely cease. With virtue.

*Nate dei, memor esto cleri mei
quoque rei, neumata nostra vehi facias,
ubi summa trophei
spei finis quoque omnis rei.*

*Verbum caro factum est et habitabit in nobis
et vidimus gloriam eius,
eius gloriam quasi unigenite a patre,
plenum gratia et veritate.*

Virga Jesse floruit (Senfl)

*Virga Jesse floruit,
In qua flos apparuit
Altissimi Filius.
Quod lingua prophetica scripsit,
Complevit clementia
Quando vox angelica dixit:
Ave plena gratia.
Jam patet in virgine
Sine viri semine conceptus,
Surgite qui colitis Deum,
quia cernitis et natum videbitis
Regem angelorum.*

Kontakion for Theophany (MS Konstamonitou)

*Epephanês sêmeron tê oikoumenê,
kai to phôs sou Kyrie,
esmeiôthê eph' hêmas,
en epignôsei hymnountas se:
Êlthes ephanês to phôs to aprositon.*

Magi videntes stellam (Pämingen)

*Magi videntes stellam dixerunt ad invicem
hoc signum magni regis est:
eamus et inquiramus eum et offeramus ei munera
aurum thus et myrrham.*

Beata es et venerabilis (Vaet)

*Beata es et venerabilis Virgo Maria:
quae sine tactu pudoris
inventae es mater Salvatoris.
Hodie genuisti Salvatorem saeculi. Alleluia.
Post partum, Virgo inviolata permansisti:
Dei Genitrix intercede pro nobis.
Hodie genuisti Salvatorem saeculi. Alleluia.*

Son born of God, be mindful of me
and also of sacred things, you who'd make our
notated song travel where the highest trophy is,
the completion of hope and also of all things.

The Word was made flesh and will dwell in us
and we saw his glory,
a glory like as the only-born Son of the Father,
full of grace and truth.

A shoot sprang from the stock of Jesse,
A blossom appeared on it,
The Son of the most high.
What the prophet had preached
Was realized by (God the) merciful
When the angel's voice said:
Hail (Mary), full of grace
Instantly the child is present in the virgin,
Without a man's aid conceived,
Arise, you who adore God,
For you see born a child, and at the same time,
The King of the angels.

Today you have appeared to the inhabited world,
and your light, O Lord, has been signed upon us,
who with knowledge sing your praise:
You have come, you have appeared,
the unapproachable Light.

The magi, seeing the star,
said, each in turn: "This is the sign of a great king!
Let us go and look for him and offer him gifts,
gold, frankincense and myrrh."

Blessed are you and worthy of worship, Virgin
Mary: who without a touch of shame
was found to be the mother of the Saviour.
Today you bore the Savior of the world. Alleluia.
After the birth, virgin, you remained inviolate:
Mother of God, intercede for us.
Today you bore the Savior of the world. Alleluia.

Justinian's Hymn (Slavonic Chant)

*And now and ever and forever, amen.
Only-Begotten Son and Immortal Word of God,
Who for our salvation didst will to be incarnate of
the holy Theotokos and Ever-Virgin Mary;
Who without change didst become man
and was crucified;
Who art one of the Holy Trinity,
glorified with the Father and the Holy Spirit:
O Christ our God, trampling down death by death,
save us!*

Puer natus est (Finck)

*Puer natus est nobis, et filius datus est nobis:
cujus imperium super humerum ejus:
et vocabitur nomen ejus,
magni consilii Angelus.
Cantate Domino canticum novum:
quia mirabilia fecit.*

A boy has been born for us,
and a son has been given to us, whose empire is
upon his shoulder; and his name shall be called,
Angel of the great council.
Sing to the Lord a new song,
for he has done wondrous things.

Verbum caro factum est (Hassler)

*Verbum caro factum est
Et habitavit in nobis
et vidimus gloriam ejus
gloriam quasi unigeniti a Patre
plenum gratiae et veritatis.*

And the Word was made flesh,
and dwelt among us,
and we beheld his glory,
the glory as of the only begotten of the Father, full
of grace and truth.

Jouyssance would like to thank...

Anthony Alcain, our Administrative Director; Fr. Robert Gaestel and Alice Kirwan Murray at Church of the Angels; Reverend Jennifer Wagner Pavia, Jerry Hornof and Frank Basile at St. Bede's Episcopal Church; Rev. Neil Tadken, Kent Jones, and Danielle Strong at St. Luke's Episcopal Church; Irene Cowley for music preparation; the UPS Store of San Marino for photocopying; Jennifer Jurick for graphic design; George Sterne for library management; and our concert volunteers.

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